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look more like a concession to the actual deplorable conditions of the preparation of language teachers than an expression of the author's personal opinion.

The book is a marvel of clear presentation of a difficult and often intricate subject, a result reached, no doubt, by the omission of controversies in many cases—a lack fully compensated, however, by a wise choice of consistent theories—but chiefly due to the rare gift of a well-blended combination of scholarship and technical skill. A few points call for suggestions and corrections. P. xviii, note 1: The remark on the signs > and < shows that Schuchardt's uncalled-for discussion is bearing bad fruit. Henry never uses this convenient and plain sign.—P. 12. "Le groupe central comprend le saxon, le thuringien, le haut et le moyen franconien." The term "saxon" ought to be modified to avoid ambiguity: haut saxon, Upper Saxon, Obersächsisch; cf. p. 113, note 2.—P. 35: The vowels in *bolt* and *bolz* are not identical; the former has *ō*, the latter *ǫ*.—P. 39: *foot*: *fusz*=*brood*: *brut* is no correct equation, even with the restrictive "à peu près"; *monday* and *montag*, too, differ too much to call the *o*'s identical.—P. 44: the pronunciation *glās* (<*glā-ses*) should be limited to the South.—P. 55: Why not represent the indistinct vowel by *ə* instead of *ä*, which may be confusing to the beginner? *ə* is, moreover, not always=European *a*; cf. P. B. B., 16, 235.—P. 58: **wiraz*>Goth. *wair-s* (sic!); cf. the same mistake on p. 63, ii, *sair-s*! which noun is, moreover, neuter.—P. 99: "*gū*, suivant la voyelle qu'il précédait s'est réduit postérieurement à une simple articulation, soit *g*, soit *w*, etc." Why not state the law?—P. 112: **dhogh-ō-s*>*ðagā-s*. Why the accent on the ultima in Gen. Teutonic?—P. 148: "*rāj-as*, le corrélatif rigoureux est Got. *riq-is*"(?) We have to suppose contamination with the *-o* stems to save the sound laws; cf. *mīns*<**minuiz*; **gastiz*>*gasts*; *peihs*, *ahs*, etc., etc.—The treatment of the *-n*-stems on pp. 141 f. might have been more detailed to make the rather involved conditions conform to a stricter application of phonetical rules.—P. 190: *kürzlich* is now also used as an adjective; other similar forms are beginning to encroach upon forbidden territory.—Composition of nouns in

German is dangerous ground for a foreigner; idiomatic usage has settled many cases that defy regularity: *Rindsleder*, *Rinderbraten*, *Kalbleder*, *Kalbsleber*. *Kalbsfleisch* might do, but *Rindsfleisch* is hardly used (cf. the proper name *Rindfleisch*) p. 204.—P. 197: *Ellbogen* corresponds exactly to ags. *el-boga*.—P. 210: *nīun*; a reference to p. 75, note 3 (*sibun*) has been omitted.—P. 219. The vocative does not call for a special treatment either in O.H.G. or in O.E., yet the statement that the vocative has been merged in the nominative in *Germanic needs an important restriction.—P. 243: *herzog* has unlauted plural; the same mistake on p. 244, 5 and 248, 2.—P. 245: *naups* keeps the surd in the plural (as well as in other cases).—P. 255, note 1: *Chor* is now used as a masculine to distinguish it from *Corps*, n. *Rohr* better without unlaut, cf. *Röhre* f.—P. 258: *bauer* and *nachbar* share the same peculiarities.—P. 259: The Gen. Teut. gen. of **wulfaz* cannot be **wulfiza*, cf. §150, i, 1, c.—P. 264, note 3: *Herzen* is the regular sg. dat. and not only used in the phrase *von Herzen*.—P. 310: A mention of the rule about the preservation of the pret. indic. plur. vowel in the subj. would have led to the omission of such forms as *stärbe*, *wärfe*; *scholt* is archaic, like *golt*; *drosch* is preferred to *drasch*.—P. 312: *bare*, pret. of *bear*, is archaic.—P. 341: *dresche* as imperative sg. is as incorrect as *esse* for *isz*.

The book has so many excellencies that the above criticisms will not detract from its value. It deserves a translation into English to reach a wider circle of students, and is heartily recommended to all instructors in English, and also in German, who wish to get for their linguistic studies a thorough basis not yet provided for in such a desirable form in any other book. Copious references would greatly enhance its value.

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FRENCH GRAMMAR.

College Preparatory French Grammar, by CHAS. P. DE CROQUET. 8vo, pp. 384. New York: William R. Jenkins. Boston: C. Schoenhof.

A Short French Grammar, by C. H. GRAND-GRNT, Director of Modern Language Instruction in the Boston Public Schools. 8vo, pp. 157. Boston: D. C. Heath & Co. 1894.

French Lessons and Exercises, to be used with Grandgent's 'Short French Grammar.' First Year's Course. Pamphlet, pp. 35. Boston: D. C. Heath & Co.

THE main object of the author of the first of these books has evidently been to supply both student and teacher with plenty of material for drill-work: the exercises, under the forty lessons into which the book is divided, cover over fifty pages, by far the greater portion being for translation from English into French. 'Questions' and 'questions for review' occupy about half a page, and selections from French authors for reading and translating from one half to two pages, for each lesson. These selections are good and contain much valuable information on the seventeenth century classics. The plan of the lessons is logical and correct; examples precede the rules, and the latter are often followed by well selected idiomatic phrases, including the parts of speech to which the lesson is devoted. No fault can be found with the amount of the grammatical material presented; it is neither too abundant nor too scanty, and where a choice between the more and the less important was made necessary by the character of the book, good judgment has been used.

Occasionally, however, the rules given are too sweeping and categorical; for example, "The article must be repeated before each noun" (p. 26).

"*Du* (*de la, des*) is omitted and *de* alone is used: After any verb, adjective, or expression followed by *de*, as *parler de, se servir de, plein de,*" etc. (p. 30). "After *en*, in; *sans*, without, and sometimes after *avec*, use no article" (p. 31).

What, if the noun is used in a determinate sense? (*Je me sers du cheval de notre frère. Sans les amis que nous préférons à tous les autres.*)—*Pou* should be added to the six nouns (p. 34) forming their plural in *x*, unless its omission be insisted upon for æsthetic reasons. The foundation of the plural of compound nouns is not mentioned at all. The

statement (p. 76): "For the sake of euphony, we generally write *l'on* when there is no other *l* immediately after *on*" is hardly correct; in the beginning of sentences *on* is the more usual and, on the other hand, *l'on* is now frequently used by the best writers even before *l*: *On pourrait, si l'on le voulait.* . . . (Brunetière, *Nouvelles questions de critique*). *On le serait—si l'on le voulait.* . . . (*ibid.*). *J'irais plus loin, si l'on le contestait* (*ibid.*). *Si l'on laisse passer.* . . . (E. Rod, Stendhal). It is not clear why *tapis* and *noyer* should be mentioned as having the tonic accent on the first syllable (p. 18).

Most students will need from one hundred and fifty to two hundred recitations to complete the forty lessons in a satisfactory manner. The book is remarkably free from typographical errors.

Professor Grandgent's book is constructed on a plan the very opposite of that adopted by M. Du Croquet. This neat little volume of one hundred and fifty-seven pages, is probably the most compact treatise on the essentials of French grammar in the English language. It contains no exercises or vocabularies, and only as many French phrases and sentences as are needed to illustrate the rules. The book is, of course, intended for reference rather than consecutive study, but in connection with the separate pamphlet of 'Lessons and Exercises,' accompanying the grammar, it is also well suited for a text-book for beginners. The treatment of the parts of speech (beginning with the verbs) is quite full enough for a High-School course: the same is true of the syntax, though the author has purposely avoided a complete presentation of the subject. All teachers of experience will agree with him that a familiarity with French syntax must, in the main, be acquired through observation; and the rules given are sufficient to "indicate to the pupil the direction in which he should turn his attention." If reading is to be commenced early in the course—and there are probably few teachers, at the present time, who think otherwise—a brief and systematic presentation of the inflections and most important rules of syntax is a necessity. The author has been careful in the wording of the rules, so that they cannot be taken as absolute

when, in accordance with the compass of the book, only part of the truth is told. Thus, to mention a single instance, no other cases of 'inversion' are spoken of (aside from interrogative phrases) than those after quotations and à peine, aussi, peut-être; but there is the saving clause: "Several other words and phrases may cause the same inversion" (p. 53). This is unavoidable; what is most essential for the beginner is said, and he is prepared to meet with other cases. Inversion after conjunctions (*Lorsque vint le juge d'instruction, on ouvrait le portefeuille . . . Mérimée*) and after relative pronouns (*Sa fière chevelure qu'ombrage une couronne de narcisses. . . Cherbuliez*), though of rather frequent occurrence in the best modern authors, may well be left for the discovery of the student in his reading.

The treatment of the various topics is scholarly, accurate, and clear, throughout the book; there is, therefore, no need of selecting any points for special commendation. The phonetic notation of French words in the grammar, and in the exercise book, however, must be mentioned as a valuable feature—in this particular case—for it is well-known that such attempts are too often a hindrance rather than a help. But Prof. Grandgent's notation is so simple, and at the same time so safe, that it cannot fail to help the student and, in the same degree, aid the teacher in his efforts.

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FRENCH LITERATURE.

Morceaux Choisis d'Alphonse Daudet. Edited and annotated by FRANK W. FREEBORN, Master in the Boston Latin School. Boston: Ginn & Co., 12mo, pp. 227.

Mérimée. Chronique du Règne de Charles IX. Edited with Notes by P. DESAGES, Cheltenham College, England. D. C. Heath & Co., Boston: pp. 116.

UNDER the above title we have another volume in the valuable International Series, marked by the same neat workmanship, attractive display, accurate text and judicious annotation,

which the uniform excellence of the series so far has led us to expect as a matter of course. This volume is fully up to the high standard set by this publishing house, in all their work in Modern Languages; in some respects, an advance upon its predecessors. A short preface serves as introduction, and gives the most necessary facts of Daudet's life and literary work. The book opens with copious and typical extracts from the varied experiences of the immortal *Tartarin*, both at home and abroad; keeping, as far as extracts can do, a certain logical connection. Until such time as greater opulence or strict sumptuary laws shall enable us to compel our classes to use the handsome Parisian editions, with their wealth of illustration and dainty cuts in the text—a means of culture in themselves—it will be a pleasure to use such an edition as the present, introducing them thus to *Tartarin*, *Bézuquet*, *Bompard* and their allies, and whetting their appetites for a fuller acquaintance with the author. If "all France has a touch of Tarascon in it," surely no one betrays it more gracefully than this genial man of the South, at least in his usual mood. While in full sympathy with all the shifting emotions of his Provençal kin, Daudet can scarcely avoid a slyly humorous view of their impulsive actions; the flavour of this is well preserved in these selections and well supported by notes and comments.

It is particularly gratifying to find M. Daudet's special authorization of the edition on a fly-leaf facing the title-page; not only bringing him closer to us, but giving us a comfortable consciousness that all the proprieties have been observed, that the author has had a chance to decide the future of his own creation,—especially refreshing in these days of pirated editions, basil-plants and literary squatters' rights. Indeed the author has shown interest enough in this edition to write one sketch especially for it,—a pitiful and painful story from the very heart of his experience in that atmosphere of high pressure and mad endeavour which proved fatal to the intellect of poor de Maupassant. It is *not* written in a mood new to Daudet; we have had touches of it in several of his works, but it is not his usual style nor his most pleasing